

Charles Nicholson—The Forgotten Flutist

by Wendell Dobbs

The recent fascination for the flutist-composers of the 19th century has brought to life much music by flute virtuosos such as Tulou, Demersseman, Boehm, Genin, and others. To this time, however, the colorful artistry of Charles Nicholson has been overlooked. His brief career, spanning but two decades, brought the flute to the forefront as a solo instrument in England and propagated numerous fantasies, variations, methods, and other works for flute. Indeed, his contributions as flute virtuoso and flute manufacturer have made an indelible mark on the history and development of the instrument. In the London of the 1820's and 1830's his name was a household word among concert-goers; furthermore, there was hardly an amateur flutist in England that did not own a "Nicholson Improved" flute and a few of his musical publications.

Little is known of Nicholson's early years, except that he was born in Liverpool in 1795 and received his only musical training from his father, Charles Sr., a distinguished flutist.

Nicholson came on the London musical scene around 1815 as principal flutist at the Drury Lane Theater. After several seasons he was engaged at the Covent Garden Theater. During these days the two theaters specialized in a brand of popular ballad opera in English with spoken dialogue. The sparsity of the season allowed a series of concerts consisting of a mixture of vocal and instrumental solos with orchestral accompaniment to run concurrently. These were the Oratorio Concerts which gave Nicholson his first opportunities to display his talents as soloist. An enterprising young individual, Nicholson seems to have lost no time establishing himself as a prominent London solo figure. An anonymous letter to the editor of the **Quarterly Musical Magazine** gives some impression of the esteem with which Nicholson was regarded by the early 1820's.

It would be superfluous to enter into an elaborate examination of Mr. Nicholson's unrivaled excellence as a performer, since all our readers must have, in common with ourselves, frequently felt and witnessed the delight and admiration which always accompany his performances. His purity of intonation, his perfection of double-tongueing and the rich contrast and variety of which he is enabled to avail himself, from the great power as well as delicacy and sweetness of his tone, are sufficiently known; his whirlwind rush from the bottom to the top of the instrument in the chromatic scale is also too striking a characteristic of his style to need comment ...¹

A later extract from the same magazine chauvinistically features Nicholson as an English champion pitted against the flood of musical competition poured in from abroad.

We cannot consent to go back ... we must take the time as it is. We have had our Purcell, our Handel, and our Arne ... The question is now the comparative state of foreign and English talent ...

... From composition, our next step is to execution, and here I imagine we do not stand on lower ground. On the contrary, I think I may go near to prove we rather exceed the nations opposed to us ... The continent has yet sent us no flutist to surpass Nicholson.²

Nicholson's musical execution soon became the beau ideal of flute playing in London and attracted many an aspirant who paid a guinea per hour to study with the young master. Required texts for the Nicholson course were naturally his own **Complete flute Preceptor** (1819) and **Preceptive Lessons** (1821). His renown as professor well established, Nicholson was accorded in 1822 the appointment as professor of flute at the newly formed Royal Academy of Music.

Nicholson's trademark as soloist was his interpretation of the slow lyrical movement in which he fully deployed a wide array of affective devices and mannerisms, most notably the "glide" (a **glissando**), a species of "vibration" similar to the effect seen in musical water glasses, and a system of **gruppetti** and cadential formulas. Likewise, the thesis of his pedagogical works was tone development and the expansion of the student's expressive capacity in the **adagio** rather than the development of the lightning technique of the **Allegro**. An article from 1823 clearly reflects his prowess in the genre.

Nothing can more clearly shew the mastery this author has obtained over the grand impediments of the instrument than his performance last year at Covent Garden Theater, where he executed an adagio (that test of tone, taste and expression) without the accompaniment of a single instrument, and such was his complete success that an encore was demanded by the whole house acclamation. In pathetic movements he has no rival.³

Nicholson continued to ascend the steps to Parnassus, receiving in 1823 the appointment as principal flutist to the Italian Opera at King's Theater, the most coveted flute post in London. With it seems to have come membership in the fledgling Philharmonic Society, an orchestral organization that presented London premieres of works by Mendelssohn and Weber and afforded Nicholson numerous solo opportunities. Several very flattering reviews of Nicholson's participation in these concerts are found during the mid 1820's, once again, in the **Quarterly Musical Magazine and Review**. Furthermore, there is evidence that Nicholson was bridging the gap, performing before audiences in other locales. In particular he is mentioned as soloist at the One hundred and third Music Festival at Gloucester in August, 1826; at the Brecon Concerts in September, 1826; and at the Birmingham Concerts in October, 1826. Two extracts from reviews in 1827 illustrate his widespread appeal during this, the height of his career.

Mr. Nicholson's fantasia ("Au Claire de la lune") is all that requires our notice on the succeeding evening (Sixth Philharmonic Concert, 1827). It was as bold, as wonderful as any of his former efforts.⁴

Mr. Nicholson, allowed everywhere in England to be **le premier de son espece**, has been amongst the first to introduce a better and more solid style into his compositions, to address them to the understanding as well as the ears of his listeners, and thus to assert the dignity of his instrument.⁵

Though Nicholson's popularity was widespread it was by no means universal. Even the late nineteenth century British chronicler, R. S. Rockstro, suggests that the musical tastes that so highly praised Nicholson's music and performance in the London of the 1820's were not yet that cultivated and therefore rather suspect.

Attacks on Nicholson's musical style and compositions came from several sources but most notably from W. N. James, a former Nicholson pupil and subsequent magazine editor, whose persistent derogatory critiques precipitated the most renowned episode of Nicholson's career, an originally colorful and finally caustic conflict between artist and critic.

In 1826 James published a small pamphlet entitled **A Word or Two on the Flute**, a clearly biased but honest, personal estimation of the respective merits of several of the greatest flutists of the day. As previously mentioned, James had been a pupil of Nicholson for a short while and was thereby acquainted with the Nicholson "school" of playing. In addition, he had completed a lengthy sojourn in Paris where he had studied with Messieurs Berbiguier, Tulou and Drouet and more recently, preceeding the publication of the pamphlet, had been a professor of flute at Edinburgh.

James had obviously been extremely impressed with the flute virtuosos on the opposite side of the Channel, and the resulting bias is easily recognized in **A Word or Two**; however, it is also apparent that James was making a genuine, if naive, attempt to balance his appraisals of the strengths and weaknesses of all the artists featured.

In the case of Nicholson, James freely admitted that his talents and genius had deservedly ranked him among the very first flutists in Europe. "... no argument can withstand the fact, that he is the most effective player who ever performed on the instrument."⁶ James asserts that Nicholson's tone was his most important and truly extraordinary asset. "It is not only clear, metallic and brilliant, but it possesses a sonority that is almost incredible; and this too, be it observed in the very lowest notes of the instrument."⁷ On the other hand, James was quite negative about the typical Nicholson mannerisms, including his execution of rapid **staccato** passages using consistently double-tongued articulation, also his frequent use of the glide which was not commensurate with "refined taste or judicious judgment," and his perpetual use of embellishment. "His cadences are oftentimes thrice as long as the original subject ... This fatigues and offends the ear, not to speak of the violation of common sense ..."⁸ Though James commented positively concerning several of Nicholson's compositions and particularly about the **Preceptive Lessons** and its **Appendix**, he took no notice of the greater part of them claiming that it would have been better for Nicholson's reputation if they had never been written.

The disparaging reviews and commentaries became more poignant the following year in James's newly born **Flutists' Magazine and Musical Miscellany**. In an article examining the reasons for the superiority of the continental neighbors over his own countrymen in the domain of musical composition, James attributes the English deficiency to the lack of musical education and cites Nicholson as the perfect example. It was true that Nicholson had not the benefit of formal training and, in fact, for all of his compositions had relied on the assistance of harmonists such as his accompanist, Burrowes, or the famous harpist-conductor, Bochs, to supply the accompaniments; however, even though there was no lack of truth, the lack of tact was more than blatant. Successive reviews of his participation in the Philharmonic Concerts were even more acidic, likening his affective use of the "glide" to the "yawn of a drowsy man" and abhorring the superfluous velocity and double-tonguing that had destroyed the "freedom and elegance" in a composition by Drouet.

In 1829 Nicholson's toleration came to an end, and he published, at his own expense, a rebuttal entitled "**A Word or Two**" to Mr. W. N. James. In the preface to Nicholson's argument he concedes the importance of public musical criticism.

... criticism ... must be allowed to be a public advantage; particularly since it must ever have a manifest tendency to encourage real musical talent by its cheering influence, on the one side, and, by exposing the ignorance of mere pretension, to keep impudence and "quackery" properly at bay on the other. This is what critics and criticism ought to be; this, and only this; and so long as the object of such writings is to foster and elevate that which is really good and to denounce that which is of contrary character ...⁹

However, on the other hand Nicholson asserts,

Are there not those, who write upon subjects of which intrinsically, they are despicably, if not entirely, ignorant; and yet whose self-sufficiency and arrogant assurance are so great that they scruple not to express the most decided opinions ... without the capacity of understanding the first principals of the art ... and whose first rate artist they dare maliciously and unblushingly to falsify and condemn ...⁹

Finally, he names his adversary:

Such an one is the self-satisfied pretender the self-made professor, the great self-constituted arbiter of public taste; in short, the self-bedubbed Mr. W. N. James, of any of whose multifarious titles it would be pitiable to deprive our modern **Caleb Quotum**; for according to his own shewing, he is at once Flute Manufacturer! and Teacher of the Flute!!, Translator of Berbiguier's **Method!!!** Editor of the **Flutists' Magazine!!!** and Compiler of the **London Catalog of Music!!!**¹⁰

After this preface Nicholson proceeds to recount the circumstances "which so highly exasperated Mr. James" against him. In short it appears that James had called upon Nicholson for a series of lessons. The day of the last lesson Nicholson received a note from him relating his unforeseen departure for Paris. James had made arrangements for the payment of the lessons which evidently did not materialize. Naturally, after several months, when James solicited a recommendation from Nicholson to support his application for a professorship in Edinburgh, Nicholson declined the request. According to Nicholson this was the real reason for James's derision against him.

James, not intimidated in the least, in turn published Nicholson's rebuttal in his magazine along with a few "preparatory remarks" of his own, suggesting, most notably, that Nicholson had engaged the services of another to write his rebuttal. In addition, he rebuked

Nicholson for his charge of "quackery", asserting that the title was more appropriate to his adversary since his "Improved Flutes are perfect copies of an old worn-out flute."¹¹

It seems that Nicholson subsequently challenged James to a duel that never took place.¹² In any case, James's editorial efforts suffered bankruptcy shortly thereafter and nothing more is found about him.

Nicholson eventually suffered a very similar fate. In 1829 a few of the leading players resigned from the Italian Opera, including Nicholson, due to a number of grievances about working conditions, pay, performance standards, etc. The players published a fifty-page pamphlet exposing their complaints (obviously a very popular technique during the period). Nicholson and most of the others returned in 1831 after the resignation of the general manager, Laporte, and the dismissal of the now despised conductor, Bochsa, who was replaced by Costa, under whose direction the company realized its full artistic potential.

During the interim, Nicholson along with the other principals had joined a Royal Band, newly formed by Queen Adelaide, wife of William IV. This very exclusive ensemble was financed from the privy purse rather than the treasury and supplied entertainment at the Court.

The aforementioned misfortune struck Nicholson in the mid 1830's when he suffered financial ruin for reasons that are not evident. This improvidence was followed by the collapse of his health. He died in London in March, 1837, having been supported during his last illness by his business associates, Clementi and Collard. An announcement in the magazine, **Music World**, in February, 1838 reports that Mr. Ribas, clarinet virtuoso from Lisbon and second flute to Nicholson at the Opera, had been promoted to principal flute following Nicholson's demise.

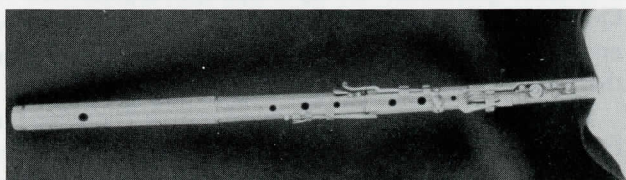
The Nicholson Flute

Nicholson was not only a flute soloist, composer of flute music and methods, but a manufacturer of a particular design of flute as well. This design, originally conceived by his father, was partially responsible for the incredible sonority of tone that Nicholson was reputed to have produced. This combination of design and sonority also served as inspiration for the innovations later effected by Theobald Boehm, the inventor of the modern flute mechanism.

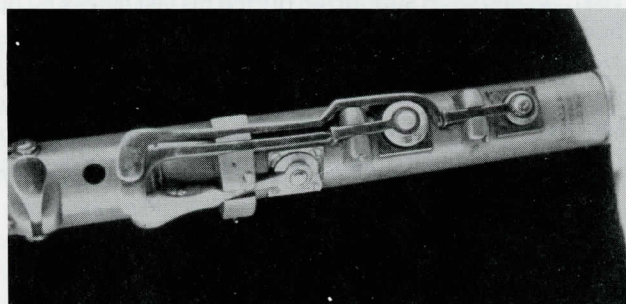
The "Nicholson Improved Flute" was crafted especially to take advantage of the physique of the artist himself. Nicholson was an extremely robust personage, endowed

with an unusually large wind capacity, very large hands and wide fingers. Accordingly, the flute was equipped with an unprecedentedly large embouchure hole, and a bore diameter and tone holes which were approximately twice the size of the current continental counterparts. The result was a flute that lacked the sweetness of tone idealized in France, but whose dynamic range and projection were greatly enhanced.

Flutes carrying the trademark, "C. Nicholson Improved," were manufactured under his supervision by Thomas Prowse and marketed by the publishing house, Clementi and Co., 26 Cheapside. This also was the company that published most of Nicholson's compositions. Typically the Nicholson flutes by Prowse were made of cocus wood and were equipped with seven or eight keys, lacking commonly the "long f."¹³ Boxwood, the most common material during the eighteenth century, was still utilized by certain manufacturers.¹⁴ The keys of silver or brass were fashioned in a cup-shape to accommodate the stuffed pads. (Another key design seen in the Rudall and Rose flutes that was highly criticized by

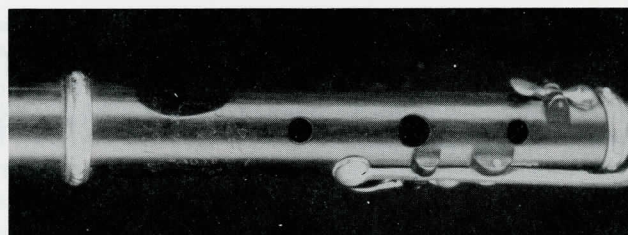


Rudall and Rose flute #26, Miller Coll.

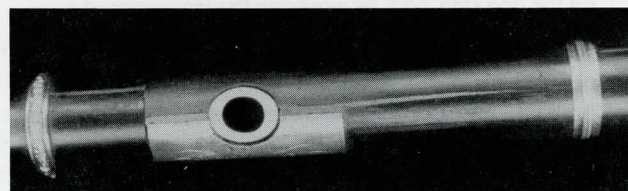


Rudall and Rose: square plates and screws

Nicholson employed square plates and screws to hold the pads in place.) The enlarged bore was inversely conical the length of the body and the range of the flute was extended downward to include C# and middle c. The flute was assembled in four joints, as was the norm of the day, and there were often two excavations in the middle two joints, one to facilitate the positioning of the knuckle of the left hand index, the other to accommodate the right hand thumb. Nicholson advised lining this second excavation with seal skin to prevent the thumb from slipping. The bore of the headjoint was lined with

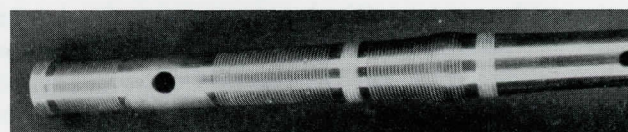


Excavation for L H index finger.



Silver embouchure plate and ivory bushing.

silver and usually the embouchure hole was bushed with a ring of ivory to preserve its shape and sharpness. Around the embouchure hole was usually an ornately engraved silver lip-plate. The most distinctive feature of many Nicholson flutes was the styling of the headjoint. A series of rings turned in the substance of the wood gave the outward appearance of an old-fashioned chair spindle.¹⁵



Turned rings in headjoint

Nicholson reaped substantial profits from the patent on his flute; the design was copied by virtually all the major manufacturers in London. Ironically, he preferred the flutes of Potter over those of Prowse, and played exclusively on a flute by Astor, the preferred of his father, at the beginning and later years of his career. Perhaps the finest workmanship was found in those flutes produced by Rudall and Rose. Less expensive models were produced by Monzani, another flute virtuoso turned flute-maker, and Milhouse.

Nicholson's contribution to the evolution of the flute was an indirect one. The Bavarian flute manufacturer and virtuoso, Theobald Boehm, heard Nicholson perform in London in 1831 and was so impressed with his extended dynamic range and sheer power of tone that he set out to develop, initially with the collaboration of former Nicholson student and retired officer of the Swiss Guard, Captain Gordon, his own version of a large-hole, large-bore flute; one that the average human being could play with similar results. Boehm's success and ingenuity are justly renowned; however the inspiration from Nicholson was apparently the catalyst of his creativity.

The Flute Methods

Nicholson was the author of four flute methods, all of which enjoyed wide appeal during the 1820's and 1830's. The first, **Nicholson's Complete Flute Preceptor** in two volumes, was originally published in 1816 but is more commonly found in its first revised edition published by Preston in 1823. The introduction to this first method gives credit to his father for a large portion of the materials which had been collected and composed for a similar edition that was never published. Nicholson's father "... who devoted the greater part of his life to the acquirement of that peculiarity of tone and modulation which led to the acknowledged preeminence in which he ranked amongst Professors on the German Flute ..." was clearly the source of Nicholson's artistic emulation; he was obviously the second generation of an artistic style already well founded.

Significantly, the section "Of Tone" is of particular interest since the sonority of tone was the most distinctive trait of Nicholson's performance. Of primary importance to his approach was the production of a "firm and brilliant tone," tempered with the ability to vary or "modulate" its color, dynamic and intensity. He held that this premise had heretofore been ignored and superseded by "attention more to the attainment of rapid execution of difficult passages."¹⁷ To obtain this basic sonority Nicholson instructs the student to brace the flute well against the lower lip, thus producing a small aperture. The lower lip should cover half of the embouchure hole. On the contrary, when a soft, mellow and round tone is sought, the flute should not be so tightly braced and the lip should project, the orifice then being formed from the soft innermost part of the lips. In his last method, **A School for the Flute** (1836), Nicholson further describes his tonal conception as "ready, ... as much like that of the hautboy as you can get it, but embodying the round mellowness of the clarionet" and advocates relaxed rather than "drawn-back and thin" lips.¹⁸

Other interesting topics include his technique for double-tonguing, for which he advocates the syllables "tootle-tootle" with "digga-digga" as an alternative, and his use of **gruppetti**. For the latter he includes a chart featuring a series of different formulas and his personal sign for each.

Two following sections are devoted to the most controversial of Nicholson's techniques, "gliding" and "vibration." As previously mentioned, gliding was Nicholson's attempt to imitate the glissando, "that expression, much practiced and with sweet effect by the generality of performers on the violin."¹⁹ According to his explanation, the glide is executed by gradually sliding the finger forward, off the tone hole.

Nicholson's technique of vibration should not be confused with the vibrato produced by the regular modulation of air support which he also employed. Rather, his vibration was produced "by a tremulous motion of the finger immediately over the hole, without coming in contact with the flute."²⁰ In some instances the finger would come in contact covering only half a hole. The indication for vibration in Nicholson's music was a sawtoothed figure, easily confused with the mordent.

The second book of the **Complete Preceptor** consists of a series of thirty duets and airs which supply practical application for the subjects discussed in the first portion; also included are nine "elegant" cadenzas and twenty non-measured preludes intended as studies in free interpretation.

Nicholson's second pedagogical work, the **Preceptive Lessons**, was particularly novel in format in that it consisted of ten studies, each devoted to a different tonality. Included in each lesson are fingering charts and charts for trills, a variety of exercises calculated to improve the student's technical ability in some particular area, a "pleasing slow air" and "a familiar rondo," to complement the technical exercises.

In 1825 Nicholson published the **Appendix** to his **Preceptive Lessons**. The work consisted of a series of thirty-two short compositions, termed "capriccios" by

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Nicholson, all with piano accompaniments. The large majority of the pieces are in major tonalities, many being stylized dance movements or airs with variations, others being harmonized technical exercises usually involving double-tongued articulation.

His last method was the aforementioned **School for Flute** (1836). Rather than a culmination of his views on musical interpretation and compositional style, it is disappointingly only a rehashing of the basic elements found in the **Complete Preceptor**. Of some interest is his extended discussion of embouchure formation for the three registers and the recounting of his past as a flute designer and manufacturer.

Nicholson's Compositions

Nicholson composed numerous pieces for flute, most of which are adaptations of popular English, Irish or Scottish folk airs, melodies from the Classic masters, or occasionally his own melodies.

Nicholson employed very little variety in the formal plans of his compositions. A theme with three to six variations sometimes preceded by an introduction was his formal mainstay. However, he did compose a series of *Fantasias* and *Concertinos* in which he was somewhat more inventive. These two genres seem to differ only in title for they typically employ the same scheme. This three-movement format preceded by an introduction imitated the Classic concerto form with alternating fast and slow movements. The *Fantasias* and *Concertinos* were undoubtedly originally supplied with orchestral accompaniments since the majority seem to have found their premieres in the Public and Oratorio Concerts and other orchestral events.

The **Fantasia** in F Major is quite typical in its construction. It begins with a **maestoso** introduction, **allegro con brio** in common time which, as is usually the case, has no thematic connection with the other movements. A brief transition leads to the first theme, Mozart's "La ci darem la mano" from **Don Giovanni**, which is developed by alternating portions of the non-varied theme with portions varied in a double-tongued, broken-chordal manner. The second theme is the Scottish air, "Roslyn Castle," in which he freely employs many of his expressive devices: the **glide**, **vibration**, assorted **gruppetti** and **appoggiaturas**, the upward chromatic rush and, of course, a cadenza. **Fantasia 1** concludes with Nicholson's own "Bollero," a melody featured several times in his methods.

O Dolce Conento is a charming example of Nicholson's handling of the simple theme and variations form. The work was apparently one of the public's favorites, receiving praises from W. N. James, among others, in **A Word or Two on the Flute**; "... finely varied; ... well calculated to display the smoothness, power and pathos of the instrument." The theme, a rather free rendition of Mozart's "Das Klinget so herrlich" from the finale of Act I of **The Magic Flute**, is followed by four variations, the third, **Adagio, pia**, perhaps being the finest of the lot.

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Two final works of interest in Nicholson's treasure-trove of compositions are two collections of melodies entitled **Nicholson's Beauties** and **Le Bouquet or Flowers of Melody**. Both were sold as a series of issues, each number consisting of approximately six "admired airs selected from the works of the most celebrated composers and arranged with variations and embellishments as solos or as duets for one or two flutes (ad libitum)."²¹

Conclusion

The great flutist-conductor Paul Taffanel described Charles Nicholson as a flutist very gifted for virtuosity whose career had been extremely brilliant and fruitful; a flutist who sought, above all, the amplitude of tone.²² Though he also characterized Nicholson and his concept of sonority as the frog that wanted to change itself into a bull,²³ it is the first and more complementary estimation that best puts Nicholson's career and contributions into perspective. It is clear that Nicholson had correctly read the sign of the times. By significantly increasing the dynamic range he accommodated the flute to the ever-increasing size and dynamic intensity of the orchestra and also made his own performances as soloist more expressive. Full of bravura and fantasy, charged with emotion, Nicholson's musical interpretation securely placed him in the musical avant-garde of his day.

Even though he died at a relatively early age, his concept of sonority and musical style remained as a model long after his demise. Large portions of his pedagogical works appeared in later publications, most notably in the methods by James Alexander and John Radcliff. Furthermore, he was survived by two particularly important pupils, Samuel Thornton Saynor—flute soloist and orchestral musician of renown in London, and Joseph Richardson—Nicholson's successor at the Royal Academy and principal flutist at the Jullien Concerts; both of whom carried on the Nicholson tradition throughout their careers. Finally, Nicholson's indirect contribution to the development of the modern flute through the genius of Theobald Boehm cannot be overemphasized. Undoubtedly, without the inspiration of the glorious Nicholson tone, Boehm would never have been so assiduous in his innovative pursuits.

¹ VETUS, "On the Encouragement of English Musical Talent," *Quarterly Musical Magazine and Review* 3 (1821):276.

² Ibid., p. 279.

³ R. M. Bacon, "Compositions for the Flute," *Quarterly Musical Magazine and Review* 3 (1823):87.

⁴ R. M. Bacon, "The State of Music in London," *Quarterly Musical Magazine and Review* 9 (1826-27):77.

⁵ Ibid., p. 260.

⁶ W. N. James, *A Word or Two on the Flute* (London: Paine and Hopkins, 1826), p. 155.

⁷ Ibid., p. 159.

⁸ Ibid., p. 160.

⁹ Charles Nicholson, "A Word or Two" to Mr. W. N. James (London: Joseph Mallett, 1829), p.1.

¹⁰ Ibid., p. 2.

¹¹ W. N. James, "Preparatory Remarks to Mr. Nicholson's Letter," *Flutists' Magazine and Piano Forte Review* 3 (1829):35.

¹² H. M. Fitzgibbon, *The Story of the Flute* (London: Wm. Reeves, 1928), p. 187.

¹³ Nicholson abjured the "long f" claiming that the extra vent it required was a detriment to the tone of certain notes. However, on the contrary, the last flute that Nicholson owned, an Astor, did have this extra key, and he was very pleased with it. "C. Nicholson Improved" by Prowse no. 246 with "long f" and "C. Nicholson Improved" flute by Prowse no. 583 without "long f," Dayton C. Miller Collection, Library of Congress serve as an excellent comparison.

¹⁴ Rudall and Rose flutes nos. 26 & 216, Miller Collection, Library of Congress.

¹⁵ Clementi and Co. flute no. 449, Miller Collection, Library of Congress.

¹⁶ Charles Nicholson, *Nicholson's Complete Flute Preceptor*, 1st revised edition (London: Preston, 1823), p. 1.

¹⁷ Ibid., p. 3.

¹⁸ Charles Nicholson, *A School for Flute* (New York: Wm. Hall and Son, 1836), p. 1.

¹⁹ Charles Nicholson, *Nicholson's Complete Flute Preceptor*, 1st revised edition (London: Preston, 1823), p. 22.

²⁰ Ibid., p. 23.

²¹ R. M. Bacon, "Compositions for the Flute," *Quarterly Musical Magazine and Review* 3 (1823):87.

²² Paul Taffanel, "La Flute," *Encyclopedie de la Musique et Dictionnaire du Conservatoire*, edited by Albert Lavignac (Paris: G. Delagrave, 1913-1931), p. 1522.

²³ Ibid., p. 1516.

About Wendell Dobbs ...

A native of Memphis, Dobbs first came to the East coast in 1974 as flutist and soloist with the U.S. Army Band, in Washington, D.C. During his 6-year tenure he completed both Master and Doctoral degrees at Catholic University, where he studied flute with Bernard Goldberg. In 1981 Dobbs was invited by the French government to perfect his talents on the flute for two years in Paris, where he studied with Debost and Alain Marion. At present he is a faculty member at Levine School of Music, Montgomery College, and maintains a private studio of some 30 students.

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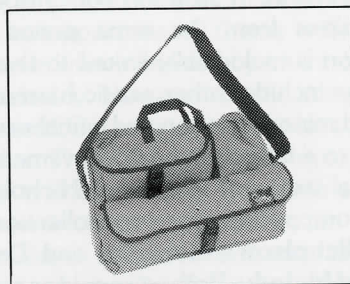
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